

The Musical World.

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SATURDAY, APRIL 19, 1856.

PRICE 4d.
STAMPED 5d.

HER MAJESTY'S THEATRE.—It is respectfully announced that Her Majesty's Theatre will re-open early in May. Engagements of great interest have been effected both in Opera and Ballet, and the best exertions used to make the arrangements worthy of the occasion. The prospectus will shortly be issued. The subscribers and friends of Her Majesty's Theatre who feel an interest in the success of this great Establishment are respectfully invited to forward early intimation of their intention to subscribe. The season will consist of thirty nights, and the prices will be as follows:—Pit Tier, 120 to 150 guineas; Grand Tier, 180 to 200 guineas; One Pair, 120 to 150 guineas; Two Pair, 75 to 100 guineas; Pit Stalls, 25 guineas. The box-office is now open.

MISS ARABELLA GODDARD begs to announce a GRAND MORNING CONCERT, to take place on May 15th, at the Hanover-square Rooms. On this occasion Miss A. Goddard will make her first appearance in London since her tour in Germany and Italy. Full particulars to be had of Cramer, Beale, and Co., 201, Regent-street.

MAD. JENNY GOLDSCHMIDT-LIND has most kindly consented to sing the following pieces at M. BENEDICT'S ANNUAL EVENING CONCERT, at Exeter-hall, on Wednesday, May 21. In the first part: Duet, "I Montanari," or Syrian Melodies, as originally composed by M. Benedict for Mad. Goldschmidt and Sig. Balletti. Grand Scena and Aria, "Squalida veste e bruna," from Turco in Italia, by Rossini; and in the second part, the favourite Duet, "La Mère Grand," by Meyerbeer, with Mad. Viardot. Mr. Otto Goldschmidt will perform Bach's Concerto for two pianofortes, with M. Benedict. Further details will be duly announced. Reserved and numbered seats, £1 1s.; unreserved seats, 10s. 6d. The places will be appropriated according to priority of application, and no more tickets will be issued, than can be conveniently accommodated. Applications for tickets to be made to Mr. Mitchell, Royal Library, 33, Old Bond-street; and to M. Benedict, 2, Manchester-square.

ST. JAMES'S THEATRE.—PICCO, THE SARDINIAN MINSTREL and MUSICAL PHENOMENON, in consequence of the immense success obtained every evening in his last series of concerts, will give a third series for six nights only at the above theatre, to commence on Monday, April 21st; the concerts at eight, PICCO'S performances at half past eight and half past nine.

MRS. JOHN MACFARREN begs to inform her Pupils and Friends, that her two Annual Matinees of PIANOFORTE MUSIC will take place at the Beethoven Rooms, Queen Anne-street, on Saturdays, May 17 and June 14, when she will be assisted by M. Sainon, Signor Platil, and other distinguished artists.—Tickets at Ebers's Library, Old Bond-street, and of Mrs. John Macfarren, 40, Stanhope-street, Gloucester Gate, Regent's Park.

SIGNOR and MADAME FERRARI beg to announce that their ANNUAL CONCERT will take place at the Hanover-square Rooms, on Friday Evening, May 9, for which they have secured the assistance of the celebrated pianiste Madame Clara Schumann, and other eminent artists. Tickets 7s., to be had at the principal music-sellers; reserved seats, 10s. 6d., to be had only at Signor and Madame Ferrari's residence, 99, Upper Norton-street, Portland-place.

MR. AND MRS. ALFRED GILBERT AND MISS COLE beg to announce that their Fourth Annual Series of Classical Chamber Concerts will take place at Willis's Rooms, in May, June, and July, 13, Borneo-street, Oxford-street.

NEW PHILHARMONIC SOCIETY, HANOVER SQUARE ROOMS.—The SECOND CONCERT will take place on Wednesday evening, April 23rd. Tickets for reserved seats, 10s. 6d.; unreserved, 7s.; to be had of Messrs Cramer and Co., 201, Regent-street; Keith, Prowse and Co., Cheap-side. Programme:—Overture, "Euryanthe," Weber; Concerto violin, Mon. Sainon, Spohr; Aria and Chorus, Herr Rotitanaky, Spohr; New symphony in B; Gounod; Aria, Miss Sherrington, Mozart; Overture (Hamlet), Macfarren; Concerto in G, pianoforte, Mr. John Barnett, Beethoven; Scena, Miss Sherrington, Auber; Part-song chorus, Pearsall; Overture, Mozart. Conductor, Mr. Benedict. W. Graeff Nicholls, Hon. Sec.

ORCHESTRAL UNION.—Season 1856.—The subscribers and public are respectfully informed that THREE CONCERTS will take place in Her Majesty's Concert Rooms, Hanover-square, on the following evenings—Saturday, May 3, Thursday, June 5, and Saturday, June 28. Conductor, Mr. Alfred Mellon. Terms of subscription for the three concerts, reserved seats, £1 1s.; professional subscribers, 15s. Subscribers' names received at Cramer and Beale's, Regent-street; and R. W. Ollivier's, 19, Old Bond-street.

MR. WALTER MACFARREN'S Second Chamber Concert, Wednesday Evening, April 30. Miss Dolby, Mr. Benson, Mr. Lindsay Sloper, Mr. Watson, Mr. Aylward, and Mr. Walter Macfarren. Tickets 7s., at Leck and Cock, 63, New Bond-street.

MR. ADOLPHE GOLLMICK has the honour to announce that he will give an EVENING CONCERT at the Beethoven Rooms, Harley-street, on Friday, May 10th, for the purpose of introducing some of his new compositions. Mr. Gollmick will be assisted by the following distinguished artists: Miss Stabach and Herr Reichardt; M. Sainon, Herr Goffrie, and M. Pague; Messrs. Benedict, Silas, Bohrer, Salaman, Kialmark, and Gollmick. The following new compositions by Mr. Gollmick will be performed: a trio for pianoforte, violin, and violoncello; a Quartet for pianoforte, violin, tenor, and violoncello; a Sextet for six performers on three pianofortes, on themes from Beissarie. Single Tickets, 10s. 6d. each; Family Tickets, to admit Three, One Guinea; to be had of Mr. Gollmick, 4, Westbury-road, Westbourne Park-road; of Boosey and Sons, 28, Holles-street; and all the principal music-sellers.

SUSSEX HALL, Leadenhall Street, under the Patronage of the Rt. Hon. the Lord Mayor. Miss E. Jacobs has the honour to announce that her Annual Grand Evening Concert will take place at the above Hall on Monday Evening, April 21st, 1856, on which occasion the services of the following eminent artists are secured:—Madame Caradori (the celebrated prima donna, her first appearance in the City), Miss Rose Braham, Miss Bessie Dalton, Miss E. Jacobs, and Madame Zimmerman; Mr. D. Miranda, Mr. Edward Nottingham, and Mr. George Perren (from the Theatre Royal Covent Garden), Mr. Hamilton Braham, Mr. G. Cooke, Mr. Charles Sioman, Herr Jonghmanns, and Herr N. de Becker, Musical Conductor—Herr Anschutz. Admission, 1s., 2s., 3s. 6d., and 5s. 6d. each. Tickets to be had of all the principal music-sellers, of the Librarian at Sussex Hall, and of Miss Jacobs, 5, Bury-street, Leadenhall-street. Doors open at half-past seven, commence at eight.

THE NEW ORGAN in ST. PETER'S CHURCH, Manchester, built by Messrs. Kirtland and Jardine, will be OPENED on Thursday, May 1st, at half-past three in the afternoon, by E. J. HORSKISS, Esq., (Organist of the Temple Church, London), who will perform a Grand Selection of Organ Music on the occasion. Tickets of admission, with a full description of the organ, can now be had at Messrs. Himo and Addison's, music-sellers, St. Ann's-square; and Mr. Townsend's, music-seller, King-street. The proceeds to be devoted towards defraying the cost of the organ.

ROYAL ACADEMY OF MUSIC.—The Easter Term commences on Monday, April 23rd, 1856. Candidates for admission must attend at the Institution for examination, on Saturday, the 26th April, at three o'clock. By order of the Committee, J. GIMSON, Secretary.

Royal Academy, Trenchard-street, Hanover-square, April 18th, 1856.

HERR KUHE begs to announce to his patrons, pupils, and friends, that he has returned to London for the season. Herr Kuhe has removed from Margaret-street to 12, Bontinck-street, Manchester-square.

MR. LAMBERT (of York Cathedral), Vocalist, Bass, is open to accept engagements for Oratorio or Concert, in or out of London.—Communications to be addressed to his residence, 51, Union-terrace, York.

MR. AND MADAME R. SIDNEY PRATTEN, Professors of the Flute, Guitar, and Concertina, 131a, Oxford-street, where may be had the whole of Mad. Pratten's publications for the Guitar, consisting of 50 Songs, at 1s. 6d. each, and 24 Divertissements at 2s. 6d. each. Catalogues may be had on application.

LA TRAVIATA.—Just ready, LA TRAVIATA VALSE, by Montagne, on Verdi's new Opera, superbly illustrated in colours, price 4s. Boosey and Sons' Musical Library, 28, Holles-street.

LA TRAVIATA.—A complete Edition of La Traviata, arranged by Nordmann, for pianoforte solo, is in the press. Price 5s, in cloth, uniform with Boosey and Sons' Standard Operas, 28, Holles-street.

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THE BROTHERS HOLMES have returned to London, after having given concerts in various parts of Germany with brilliant success. They will return in the autumn to fulfil engagements for the Gewandhaus Concerts in Leipzig, and other places. Are residing at 24, Newman-street, Oxford-street.

A N ARCHITECT, who well understands the Organ, its combination and construction, will be happy to render services in designing, planning, and superintending any instrument, for those who may require such services. He also disposes the front pipes in gold and colours, at a moderate price. Address, T. C. L., 4, Cannon-row, Westminster.

TO BE SOLD, a choice **VIOLIN**, made by **JACOBUS STAINER**, 1663, formerly in the possession of a celebrated Leader on the Continent for upwards of 40 years, and can now be guaranteed for its excellence by one of the first Violinists of the day. Price 10 guineas. Apply, by letter only, to B. Thomas, No. 8, Edward-street, Hampstead-road.

A YOUNG MAN is desirous of an Engagement in a Music Establishment. Preference would be given to one that might soon afford an opening to the Advertiser's taking a share in the business. Address, "Musicus," 8, Great St. Andrew's-street, Bloomsbury, London.

PIANOFORTES.—Allison and Allison have the best description, in rosewood, from 26 guineas.—75, Dean-street, Soho.

BOOSEY'S ROTARY CORNET-A-PISTONS. This beautiful instrument still retains its high position as superior to all other models, both as regards perfect intonation and ease of blowing. Price 7 guineas with valves, or 9 guineas with cylinders. The largest and most varied stock of cornets-a-pistons by Boosey and Sons will be found in Boosey and Sons' exclusive show rooms, No. 24, Holles-street. Prices from 3 to 13 guineas each, in brass, silver, and gold. Just ready, Boosey's New Cornet Tutor, price 5s., and the Cornet Miscellany, by Thomas Harper, published every month, price 3s.

PIANOFORTES.—**OETZMANN** and **PLUMB** beg to inform Music-sellers and Professors that in consequence of their having made great improvements in the manufacture of their instruments, substituting machinery for manual labour, and taking advantage of the new Patent Steam Drying processes, are enabled to offer to the Trade superior Pianofortes in Grands, Semi-Grands, and Cottages, in all variety of woods and designs, at considerably reduced prices. Illustrated Lists sent on application, or a visit to their Manufactory will prove the great advantage secured. 6, Great Russell-street, Bloomsbury. Manufactory, Chancery-street, Tottenham-court-road. Alexander and Co.'s Harmoniums at trade prices.

GEORGE CASE'S CONCERTINAS.—These unrivalled instruments are manufactured under the personal superintendence of Mr. George Case, the eminent professor and performer, solely by Boosey and Sons, 24, Holles-street, Cavendish-square. Prices from 4 to 12 guineas each, with 48 keys, and in a variety of woods. Full particulars gratis. Just published, a 2nd edition of Mr. Case's Concertina Instructions, price 7s. 6d.; and La Sonambula complete, for Concertina, 4s. Also, The Concertina Miscellany, by George Case. Published every month, price 2s. 6d.

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THESE celebrated instruments, of which there are many imitations, but no equals, are sold by the manufacturers, Boosey and Son, at the following very low prices:—

Clarionets in A, B flat, C, D, or E flat, of box wood, with 13 brass keys, with or without rings, and all the latest improvements .. 5 15 6 each
Ditto, ditto, cocco wood, with 13 German silver keys, ditto, ditto .. 6 16 6 ..
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These clarionets may also be had of German silver or brass, with double tubing; also of cocco or box wood, with sterling silver keys.
London: Boosey and Sons, Military Musical Instrument Makers, 28, Holles-street.

KEATING'S COUGH LOZENGES.—A certain remedy for Disorders of the Pulmonary Organs: in Difficulty of Breathing—in Redundancy of Phlegm—in Incipient CONSUMPTION (of which COUGH is the most positive indication) they are of unerring efficacy. In ASTHMA and in WINTER Cough they have never been known to fail. Keating's Cough Lozenges are free from every deleterious ingredient; they may, therefore, be taken by the most delicate female and by the youngest child; while the Public Speaker and the Professional Singer will find them invaluable in allaying the hoarseness and irritation incidental to vocal exertion, and consequently a powerful auxiliary in the production of melodious enunciation. Sold in Boxes, 1s. 1½d.; Tins, 2s. 9d., 4s. 6d., and 10s. 6d. each, by **THOMAS KEATING**, Chemist, 79, St. Paul's Churchyard, London. Sold retail by all Druggists and Patent Medicine Vendors. N.B.—To prevent spurious imitations, please to observe that the words "KEATING'S COUGH LOZENGES" are engraved on the Government Stamp of each box, without which none are genuine.

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To Mr. Keating.

I am Sir, yours faithfully,

THOMAS FRANCIS.
Vicar Choral.

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God save the Queen.

Vive l'Empereur.

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TO PARISH CHOIRS AND CHORAL SOCIETIES.

New Te Deum and Jubilate in A, very easy, price One Shilling; New Te Deum and Jubilate in G, very easy, price One Shilling. Composed and arranged for Four Voices, with Organ, Pianoforte, or Harmonium accompaniment, by W. H. Birch. Each service sent postage free on receipt of 12 postage stamps. Address W. H. Birch, Amersham, Bucks.

NEW MUSIC

BY J. TOMLINS JONES, R.A.

THE COAST OF MERRIE ENGLAND, National Song, dedicated by permission to Colonel Frederick Hill and the Officers of the Shropshire Militia.

LOVE ME IN THE SPRING TIME, Ballad, written by J. Percy Douglas.

London: published by Addison, Hollier, & Lucas, 210, Regent-street.
By the same Composer.

"THERE'S NOT A WORD THY LIP HATH BREATHED."

AND

"CLARA'S SONG," from Frank Fairleigh.

London: Rudall, Rose, & Carte, 100, New Bond-street.

"THE FIRST KISS."—By **W. M. BALFE.**

From the Musical World.

"To judge by this engaging little song, Mr. Balfe has returned from the Continent as full of genial tune as ever. The four years he has been absent have evidently not dried up the springs whence he has drawn so many charming thoughts. "The First Kiss" is a romance, embodying a very pretty story of a lover, who by the light of the moon, and through a little pardonable dexterity (that is, pardonable under the circumstances) persuades the mistress of his affections to let him snatch from her lips one of those sweet favours for which the whole race of lovers have been ever anxious time out of mind. The music is in Mr. Balfe's most attractive manner—sprightly, melodious, and full of a certain vivacity, in excellent keeping with the words."

Boosey and Sons, 28, Holles-street.

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THE CHORAL WREATH, or Vocal Harmony for

School and Home: a collection of short pieces of music, with suitable words, arranged in an easy style for three and four voices, for use in the more advanced classes in schools, and for home practice. In monthly numbers. A specimen number, from Glasgow, for three stamps.—W. Hamilton, Music Publisher, Glasgow; and Simpkin, Marshall, and Co., London.

THE NATIONAL GALLERY.—LORD PALMERSTON AND THE "DIVISION."

To the Editor of the Musical World.

SIR,—Among the items which swelled the majority for a premium of £3,000 to jobbery and mismanagement at the National Gallery—for our servile House of Commons has awarded to the purchasers of the "Adoration of the Magi," out of the taxes extorted from an oppressively taxed people, £3,000 beyond the estimates of last year—there is one upon which I wish to offer a few remarks. That item is Mr. William Stirling, member of the Select Committee on the National Gallery of 1853.

On May 6th of that year the committee adjourned from the House to the Gallery, that I might be challenged to point out, upon the nine pictures which, in my letters, I had alleged were injured by the authority of Sir C. Eastlake during the preceding vacation, the damages I had denounced. My attacks upon Sir C. Eastlake were not, as has been mendaciously intimated, "anonymous." In every instance since 1850 my attacks were authenticated by my own signature and address. I reiterated them throughout my evidence. Was that evidence "anonymous?" Before the committee I replied to upwards of 500 questions upon the cleaning, some of which were so invidious, that a member at last suggested the examination should assume a less questionable character.

On May 13th, after my second examination, Mr. Stirling, who now supports Eastlake and Vandalism, Germanism and daubs, volunteered the highest compliments upon my evidence. He said I had made out my case. "As for old Uwins," he added, "he's an ass." Mr. Uwins is a Royal Academician. Nor was this the only time Mr. Stirling so expressed himself. Other members of the committee were as explicit as Mr. Stirling, with a similar refrain in honour of Uwins. Lord Elcho pronounced my evidence, with one exception, "perfect;" Col. Mure (the chairman) passed a general encomium upon it; and, strange to relate! seized upon Lord Elcho's "imperfection" as the "great toe." At a later period of the inquiry, Lord Elcho literally begged me not to "kick Sir C. Eastlake—because he was down;" not to "kick" that "gentleman above all sordid considerations," who pockets the people's money while incompetent to discharge the duties for which he receives it, but of whose "talent," Jupiter, or that "mysterious influence" to whom Cupido—not he of Jupiter and Venus—in daily orisons mumbles, "*ti bacierò dove vuoi*," has decreed it "presumptuous" to speak! As though the countrymen of Sydney, Hampden, Milton, and Cromwell, were to accept as law a royal certificate of merit!

Mr. Stirling's approval of my evidence was uttered at the 6th meeting of the committee, which, met, publicly, 25 times. The result was, that out of 154 decisions exclusive of my own and those of the parties impeached, 140 supported my charges. Among the witnesses were seven Academicians. With the exception of Mr. Uwins (who maintained that "if the glazing had been removed from the 'Rebecca' Claude, it was very much for the benefit of the picture," and that "Canaletto's mode of painting water was so absurd, that if it was all rubbed out, it would be so much the better.") The Academicians also endorsed my charges. Even Sir C. Eastlake—although, as *Trustee*, he had "resolved that the pictures evinced an improved appearance" in consequence of the cleaning—as *witness* confessed that some of them had been "ill and tastelessly cleaned," and were "now out of harmony;" that "the softness of outline in others might have been destroyed by over-cleaning;" that all "do very much want some of the dirt they had before;" that "if you were to take a little dust and rub over the picture of the 'Annunciation,' he had no doubt it would be much improved"—for "dirt" gives "*gusto*," &c. The other Academicians described their President's achievements thus: "injured to the extent of the original work of the master being rubbed off;" "rawness and want of tone very disagreeable;" "genial and pleasant warmth very much damaged;" "distinctive attributes of the master gone;" "scumblings, and even paint removed, so much so as to destroy the whole harmony of the picture;" "scrubbed to such an extent that the paint is taken off altogether;" "now all raw and disjointed;" "nothing can ever remedy" the damage; "features remembered formerly, removed by the late cleaning;" "very much shocked indeed at seeing the alteration that had taken place;" "harmony and tone destroyed;" "frightful alteration;" "tortured—must say that, speaking candidly;" "DONE FOR," &c.* I have quoted Academicians, not that I value other witnesses less, but because Academicians will not be suspected of prejudice in my favour. On one occasion Sir C. Eastlake wished to fasten upon the late

Mr. Hume a mean sentiment, which it had suited his purpose to impute to him. "It is a very laborious undertaking," said Sir Charles, "to hunt even through *Hansard*, but I think it right to say that I have searched in vain for anything of the kind." Equally "laborious" and equally *successful* were it "to hunt" through my letters for expressions more damning to himself than those of his colleagues and subordinates.

Subsequently to Mr. Stirling's commendation of my evidence, nothing occurred to warrant the slightest modification of his opinion. A vote should be the genuine reflex of conviction. Under what category, then, shall we place Mr. Stirling's last? Is it not suggestive of his friend Herr Mündler's "Correggio?" with this on the side of the German, that it is less discreditable to possess such a "Correggio," than to have given such a vote.

With respect to Mr. Stirling's underhand attack on me, I shall sufficiently punish him by declaring that it was in direct contradiction to the sentiments he has expressed to me in my own room, and repeated elsewhere. His inability to perceive how Herr Mündler's attempt to sell us a *daub* at the price of a Correggio should affect eligibility to a post of £1,000 a-year at the National Gallery; his rebuke to Mr. Otway for exposing the "Correggio" imposture and the Mündler job, while Mündler "was not present to defend himself," and above all at the moment when the "hon. member for Perthshire" had on his own lips an unwarrantable and disingenuous attack upon another who, though "present," was as much debarred from a defence as the absent owner of the spurious Correggio—denotes such weakness of understanding as to afford Mr. Academician Uwins a triumphant case *tu quoque*.

And now a word with you, Lord Palmerston: I will not degrade a noble theme by discussing its influence with a trifler. What could you bring to the contemplation of a Raphael, a Michael Angelo, or a Phidias? A joke—to raise "a laugh" from an obsequious audience. I will confine myself to what you *can* understand.

On April 22nd, you asserted in the Commons, that "no appointments had hitherto taken place with respect to any offices at the National Gallery," and that "the whole of the arrangements were still under the consideration of the Government;" yet, at the time you were speaking, you knew that the whole of the arrangements were completed, yourself having ordered the "warrants" for all the appointments to be made out, as they now stand, a month previous. Your own Treasury Minute of the 27th of March convicts you. I might quote your admission, that upon succeeding Lord Aberdeen, you had "no hesitation in concurring" with his determination, that Sir C. Eastlake should be director; but that it is partly false; since you *did* "hesitate" while "concurring." The consummation of a job so audacious made you pause.

On June 22nd, your Secretary of the Treasury—the same who, when defending your "arrangements" and "appointments" of the 27th of March, stigmatised the entire people of the British Empire as beneath the purchaser of the "Adoration of the Magi" in appreciation of art—by your orders, again denied those appointments. What manner of men can they be who twice thus submit to be publicly repudiated.

On Aug. 27th, in a letter, not 'anonymous,' which I know you read, I suggested that the 'pillory for Ministers who adulterate truth' should have precedence over all Commissions of Inquiry into other adulterations. Your ill-disguised attack upon me on Monday night, I accept as a reply. That attack was virtually a defiance of fact. It is false that you believe Sir C. Eastlake 'undoubtedly fit to hold the office entrusted to him.' Your 'individuals with whom personal resentments have greater influence than the interests of truth or the welfare of the community,' your 'disappointed competitor,' was levelled at me—a slander as gross as your 'anonymous and unworthy attacks.' Search the Treasury, and show that, directly or indirectly, I have sought this Directorship. I accept the term 'competitor,' as the involuntary recognition of a debt. The Treasury, it is said, has been beset by secret applicants for that office; and I know that Germans and semi-Germans have been round the town begging for testimonials—even from an Eastlake—and that these testimonials have been printed for "private circulation." But such men do not attack officialism, even "anonymously." They fear detection. Secret beggars for office, presumptively incompetent in "virtue" of their calling, dread retribution. Like the fox in the fable, they lie in wait to purloin the prize of nobler animals. No man of spirit would be other than a public candidate for a public office. A nature refined might shrink from that, and wait to be called. It was vulgar, insincere, and insolent to insinuate the motive of "disappointed competitorship," except against rejected applicants, convicted of "anonymous attacks." Had you the spirit of a gentleman, where you offered the affront you would make retraction. But I give you credit for none.

MORRIS MOORE.

27, Soho-square, April 13.

* Hart, Dyce, Roberts, Stanfield, and Landseer.

NEW ORGAN AT ARCHBISHOP TENISON'S CHAPEL.

To the Editor of the Musical World.

55, Regent Street, 28 March, 1856.

SIR,—A short time ago, you did me the favour of printing, in your interesting publication, a paper on the organ of the parish church of St. James, Westminster—its history—and the circumstances of the sumptuous rebuilding. I now send you a little account of a similar work (though of somewhat minor interest and importance) which I have had the gratification of seeing carried out.

Archbishop Tenison's Chapel, situate at the rear of the houses on the east side of Regent-street, founded—as well as that of a free grammar school in connection—by Dr. Tenison, first rector of the parish (afterwards primate), and first opened for divine service 1702, has just had its interior elegantly re-edited, and by an improvement in the revenues of the foundation, consequent on the conversion of the well-known dungeon-like vestibule entrance to the Chapel, facing Regent-street, into a dwelling house and shop, the greater part of the accommodation of the sacred edifice has been made open free to the parishioners—the few sittings reserved for letting, and those few being without difference in appearance.

The late organ of the chapel was built by Byfield the elder in 1750, was then of a single run of keys with eight stops, and was always reputed as a good instrument for its size (the Byfield, in his early days a workman of the celebrated Rene Harris, never made a bad one); some additions were made to the organ at different periods, and in 1847 a new tenor C swell was put in. But these enlargements, being what are technically called "upper work," were not for the better of the instrument—it still lacked the most important feature to a good organ—basis—whilst the upper range was discordantly noisy.

The new organ, first used in divine service on Easter-day last, is of the full rows of keys and pedal, with ten stops to each of the former, and a single rank of open wood sixteen feet pipes to the latter, presenting a foundation of four complete diapasons and two doubles. It is constructed on (what is known as) the German scale—the same as has within the last few years become generally adopted by the best English builders, and approved of by all the first performers—is arranged for the tuning on the system distinguished by the term equal temperament—the system ever practised in Germany and France, but only now beginning to supplant the generally defective English mode of tuning by unequal temperament. All the approved mechanical contrivances of couplers, composition pedals, &c., &c., are appended. The pipes of six of the stops of Byfield's portion of the old organ are incorporated in the new instrument—these, mellowed in their tone by age, are of excellent quality. The builders are Messrs. Gray and Davison, whose well-earned reputation furnishes sufficient guarantee that the instrument will turn out a good one.

The extended compass downwards of the swell forms a somewhat original feature in an organ of the secondary class—as this one is—for the usual mode is to construct that division of such instruments minus the bass—a short-coming, the defect of which is now particularly obvious, when the swell is coupled on to the great organ, additional force being thereby imparted to the treble without a corresponding increase in the bass—a mode of augmenting musical power not in accordance with the received principles of correct harmony. But in the organ now under consideration, the compass of the great organ and the swell are uniform (CC to F in alt), so that when the two divisions are united by the coupler the augmentation of the power is equal throughout—the increased loudness having bass tones also—the latter the great essential, not only for the effective rendering of organ music generally, but for giving efficient support to congregational psalmody—the primary object of the parochial church organ.

The case is the old one, enlarged, but the decoration displays a novelty in its illuminated pipes—in distinction from the universal custom in England of plain gilding, and is altogether in tasteful keeping with the style of the chapel.

FREDERICK CRANE,

(Senior Churchwarden of the Parish of St. James, Westminster.)

SCHOOLMASTER AND ORGANIST.

To the Editor of the Musical World.

SIR,—Having shown a desire in some of your leading articles to raise the position of a "Musical Professor," I beg to call your attention to a growing evil, which, if not checked, must eventually lower a particular branch of the profession, both in regard to social position and musical requirement. The evil I refer to is the combination of schoolmaster and organist, which combination, I consider, will do much to prevent the circulation of good classical organ music, as the persons generally

employed in this double capacity are those whose studies have been exclusively scholastic, their musical knowledge not usually extending farther than the performance of a few psalm tunes, combined with the howling of Gregorians.

An organist has to contend with difficulties which are to a great extent unknown to his more fortunate brethren in the secular department, and I fear that this combination will do much to degrade those whose appointments and studies are exclusively musical.

Your obedient servant,

IMITATION, IN CONTRARY MOTION.

THE NECROMANCER'S POLKA.

To the Editor of the Musical World.

SIR,—The errors you allude to in the *Musical World* of the 6th inst., quite escaped my notice, I not for one moment imagining the engraver would have omitted the corrections I made in the proof. I therefore trust you will do me the justice of inserting this letter.

Bar No. 4 of introduction should have been C major instead of A minor, the G sharp descending to G natural in the upper part, and B natural ascending to C in the bass.

The third bar in the cornet solo—the first half of the bar should have been the first inversion of C, and the next, the dominant, with its seventh; you will therefore perceive, that instead of G it is engraved A, and E in place of F. The seventh, eleventh, and fifteenth are, of course, merely repetitions of the third bar.

I am, Sir, your obedient servant,

Dublin, April 8th.

T. B. MIGHT.

OPERA AND DRAMA.

BY RICHARD WAGNER.

(Continued from page 231.)

A young girl has just left her lover. She chooses a position, from which she can perceive him for some distance; her gesture betrays, unconsciously, that the young man, as he is going away, has once more turned to gaze upon her, and she sends him a dumb greeting of love. The orchestra accompanies and explains this attractive point, so as to presentiate to us the full purport of sentiment contained in the dumb greeting to which we have referred, by means of the reminding introduction of the melody, which previously manifested for us the actress in the greeting actually spoken, and with which she received her lover, before leaving him. This melody, if previously sung by a speechless singer, does not of itself produce, on its repetition, the speaking impression, calling up thought, which it ought now to produce; it only strikes us as the apparition of a perhaps pleasing theme, which the composer introduces once more, because it pleases him, and he, therefore, thinks himself justified in coquetting with it. If the singer, however, regards this after-piece merely as an "orchestral ritornel," if she does not execute at all the play of gesture, but remains standing unconcerned in the foreground—and simply waiting for the termination of a ritornel—nothing can be more painful for the audience than such an intermediary piece, which, without sense or importance, is nothing more or less than a lengthy passage which ought to be cut out.

Another case, finally, is that where a gesture, rendered intelligible by the orchestra, is precisely of decisive importance. A situation is concluded, obstacles are surmounted, and the mind of the dramatic personages is satisfied. The task of the poet, who wishes to deduce from this situation another one as necessarily following it, is now to cause us to feel out of this intention to be realised, that the mind of the dramatic personages is in truth not yet perfectly satisfied, and the obstacles not yet completely surmounted; his object is to make us feel that their apparent tranquillity is merely a case of self-delusion, and, consequently, he has so to dispose us that we shall, out of our co-creative sympathy, presuppose a further and altered development of the situation, and for this purpose he presents to us the significative gesture of a mysterious personage, with which the latter, out of whose motives, hitherto revealed, we are anxious for a satisfactory solution, menaces the personage who decides the question. The purport of this menace ought to fill us like a *presentiment*, whose character the orchestra must inter-

pret for us, and it can only effect this completely, when it connects the presentiment with some recollection or other; he devotes, therefore, for this important purpose, the sharp and energetically intoned repetition of a melodic phrase, which we have previously heard as the musical expression of a verbal verse referring to the menace, and which is of that characteristic nature plainly to produce in us the recollection of a previous situation, and now, in conjunction with the menacing gesture, becomes for us the effective presentiment, involuntarily determining our feelings. This menacing gesture is now, however, wanting; the situation leaves upon our minds a perfectly satisfactory impression; only the orchestra, contrary to all expectation, suddenly bursts out with a musical phrase, the sense of which we have not previously been able to obtain from the speechless singer, and the manifestation of which, in this place, we set down, therefore, as a phantastic and blameable caprice on the part of the composer.

This must be sufficient to draw down upon the comprehension of our drama the further humiliating conclusions.

I have here, certainly, mentioned the grossest blunders; that, however, they may occur in every operatic representation, in theatres where the management is actuated by the best spirit, will certainly be denied by no one, who has considered such representations from the point of view of what is dramatically requisite, and this may give us a notion of the artistic demoralization, which has forced its way among our stage singers, principally from the fact, already pointed out, of their mostly singing only translated operas. As I have already said, what I here censure is either not found at all among the Italians and French, or, at any rate, in nothing like the same degree—and, in the case of the Italians, if only for the reason that the operas in which they have to sing make no other demands whatever upon them than such ones as, in their way, they can completely satisfy.

It is especially upon the German stage, or, in other words, precisely in that language in which it could at present be best realised, that the drama we have in view would produce only the greatest confusion, and the most complete misapprehension. Representatives, for whom the dramatic intention, in its first and fundamental organ—speech—is not at all present or perceptible, cannot grasp the said intention, and were they, from a purely musical point of view—as is mostly the case—to endeavour to do so, they would of necessity only misunderstand, and in their erroneous embarrassment certainly do everything except realize this intention.

For the Public*, therefore, nothing would be left but the music, detached from the dramatic intention, and this could only produce an impression upon the auditors precisely in those instances in which it appeared so to depart from the dramatic intention as to offer, quite independently, a charm that was pleasing to the ear. From the apparently unmelodic singing of the singers—"unmelodic," that is to say, in the

* By the "Public," I can never understand those separate individuals who, from the abstract comprehension of art out of their own minds, accustom themselves to phenomena which cannot be realised on the stage. By the "Public," I understand the total mass of spectators, for whom, without their possessing a specifically trained understanding of art, the drama represented, shall be understood by the feelings without the slightest effort, and who, in their sympathy, are, therefore, never attracted to the employment of the artistic means, but, wholly and solely, to the artistic subject realised by the latter, that is to say, to the drama itself, as the representation of a most intelligible action. The Public, who, accordingly, are to enjoy without any effort of artistic comprehension, will be altogether prejudiced in their demands, when the representation—from the reasons adduced—does not realise the dramatic intention, and are perfectly justified if they turn their back upon such a representation. In the case, however, of the judge of art, who, in spite of the representation, exerts himself to suppose the unrealised dramatic intention as realised, out of the libretto and the critical interpretation of the music—generally well performed by our orchestras—as it strikes his ears, we must suppose an effort of the mind, which necessarily deprives him of all enjoyment of the work of art, and renders that which should involuntarily delight and elevate him, a most fatiguing labour.

sense of the usual instrumental melody, transferred to song—the public must seek for enjoyment in the playing of the orchestra, and would, perhaps, be captivated by one kind of enjoyment, namely, the involuntary charm of a very changeable and manifold instrumentation.

In order to raise the extraordinarily realizing organ of speech of the orchestra to such a height that it shall be able to manifest, every instant, clearly to the feelings the Unspeakable contained in the dramatic situation, the musician filled with the poetic intention has—as we have already explained—not in any way to restrict himself, but to sharpen his imaginative powers, precisely according to the necessity experienced by him of a most striking and most decided expression, for the discovery of the most manifold power of speech of the orchestra; as long as this power of speech is not capable of such individual manifestation as the endless manifoldness of the dramatic motives requires, the orchestra, which in its more monochromatic manifestation cannot satisfy the individuality of these motives, can only co-sound disturbingly—because not completely satisfactorily—and, in the complete drama it must, therefore, like everything not entirely corresponding to something else, attract a degree of diverting attention. But it is precisely such diverting attention which, in conformity with our intention, must not be bestowed on it, but, from the fact of its adapting itself in every case to the most delicate individuality of the dramatic motive, the orchestra should divert, with involuntary constraint, all attention from itself, as a means of expression, to the subject of the expression—so that the richest orchestral language shall be manifested in conjunction with the artistic aim, in such a manner as, to a certain extent, not to be at all noticed, and not to be at all heard, especially not in its mechanical but only in its organic activity, in which it and the drama are one.

How must it now humiliate the poetic musician, when he sees the public, during the representation of his drama, solely and exclusively devoting their attention to the mechanism of his orchestra, and praising him merely as a "very skillful instrumentalist!" How must he, fashioning only out of the dramatic intention, feel, if writers on art, giving an account of his drama, say they have read a libretto, and heard flutes, violins, and trumpets, mixing wonderfully with one another, making music to it?

Could this drama, however, under the circumstances we have mentioned, produce any other effect?

(To be concluded in our next).

DUBLIN.—(From a Correspondent).—On the 11th instant, Mr. Costa's new oratorio, *Eli*, was produced by the University of Dublin Choral Society, in presence of an overflowing audience. So great was the desire to hear the work, that all the tickets of admission were disposed of three days before the performance, and the committee had to refuse applications at more than double the prices originally demanded. *Eli* was heard with marked attention, and in two instances encores were called for, a circumstance almost unprecedented here, where it is generally considered unbecoming to applaud at sacred performances. The pieces redemanded were, Samuel's evening prayer, "This night I lift my heart to Thee," and the unaccompanied quartet, "We bless you in the name of the Lord." The services of Madame Amadei were secured for the part of Samuel, one of the most prominent in the work. The other characters were entrusted to resident artists, Mrs. Harper, Messrs. Geary, William and Joseph Robinson, &c. The part of conductor was filled by Dr. Stewart, who had bestowed extreme pains on the rehearsals.

BELFAST.—(From a Correspondent).—The Creation was performed by the Belfast Classical Harmonist Society, in the Victoria Hall, on Wednesday, April 9th, for the first time by any society in the North of Ireland. The soloists were Mrs. Sunderland, Mr. Benson (of London), Mr. Rogers, and Mr. Wood (of Armagh Cathedral). Mr. Turle, organist of Armagh Cathedral, was the accompanist on the organ. The chorus consisted of about 90, and the orchestra, partly composed of members of the local instrumental society (the Anacreontic), of about 30. The audience was large. The society's new conductor, Mr. George B. Allen, Mus. Bac., deserves great credit for having brought the chorus to perform their task so creditably.

REVIEWS.

"ELI"—an oratorio—the words selected and written by William Bartholemew. The music composed, and dedicated to Her most gracious Majesty Queen Victoria, by MICHAEL COSTA.

(Continued from page 214.)

A LONG accompanied recitative, for Samuel, leads to the "Evening Prayer"—a charming little song in F major and worthy pendant to the "Morning Prayer," of which we have already spoken. There is a calmness about this piece in admirable keeping with the character of the "boy-elect," and with the situation that introduces it. The accompaniments, too, are just as pretty as the melody is touching and simple. In the first bar of page 146, however, we object to the way in which we are conducted from D minor (vide last bar, page 145) to the six-four upon C, in F major; and more especially we must protest against that chord which presents us with an A flat, and a D flat, upon a B flat bass—as a disagreeable inversion in the place where it occurs. The end of the song—when Samuel goes to sleep—is extremely natural and effective.

A well-managed transition from F to A flat (in the orchestra) now brings us to a four-part chorus of angels, in the last-named key—one of those flowingly melodious trifles of which Mr. Costa is so prolific. The vocal harmony of this is smooth and unpretending, the undulating *arpeggio* of the stringed instruments forming an accompaniment appropriately gentle.

The next piece, though unequal in merit, has some fine points. A messenger announces (in recitative) the defeat of the Israelites by their enemies. The Israelites bewail their calamity through the medium of a chorus—"Woe unto us" (in C minor)—which is interrupted by an episode (in A flat), where Phineas and Hophni, the sons of Eli, propose to take the Ark of God "out of Shiloh to the camp." The chorus is resumed, in another key, and with a new theme, which—after a quantity of not very interesting *remplissage* and modulation (the bass descending *semitonically* and so forth)—is repeated, with grand effect, in the major of the original key (C)—to the words, "God when thou wentest before thy people." This, however, is short-breathed; and some more vague progressions (the bass descending *semitonically* &c.) of chords lead us back to the original subject, in the minor—a marked and impressive subject, by the way, taken up alternately in close imitation, by the four parts of the chorus. The minor key is retained until the last few bars, when we are treated to the major tonic, "after the manner of the ancients," and with no evident reason. There is, as we have hinted, a great deal of power in this piece; but it is too long; the plan is rambling and undefined; the episode of the sons of Eli is extremely insipid; and, in the midst of the "*remplissage*" alluded to, some transitions occur which are far more bold than orthodox or agreeable. As one example we may cite the passage from a *seventh* on E (major third) to the common chord of F *minor*, by means of the first inversion of the dominant seventh in F (the 6, 5, 3 on E)—which we cannot possibly admire.

The scene in which Samuel is called by the Lord has been much praised, but we confess we can only see in it a great musical opportunity thrown away. A series of desultory accompanied recitatives is very easy to put on paper; but to paint such a scene as this demands the genius of Mendelssohn—whose oboe, by the way, has been summoned from its place in the first part of *Elijah* (when Elijah sends the boy to look for rain) to very little purpose. We cannot enter into Mr. Costa's idea of the call of Samuel. How picturesque, how beautiful is the incident!—how suggestive are the accessories of place and circumstance! The wakeful and anxious Eli; the boy prophet overpowered by sleep; the night; the "still small voice" of the Lord, addressing the chosen instrument of His will; the error, and the final reversion! Here were elements of inspiration! A fairer chance was never offered to poet-musician. But Mr. Costa has presented us with nothing better than accompanied recitatives, without plan, with no colouring in the orchestra—no musical interest, in short, whatever. The *lento*, where Eli instructs Samuel what to say in answer to the divine appeal,

is almost infantine, considered from a musical point of view. Samuel echoes the words of Eli as Eli utters them, and to the identical notes—

Eli—"Speak Lord—"

Samuel—"Speak Lord—"

Eli—"For thy servant heareth."

Samuel—"For thy servant heareth."

As if the inspired prophet stood in need of a rehearsal, before delivering with correctness and effect the words which the High Priest had communicated.

The brief chorus of Levites (in D), "Bless ye the Lord"—when the morning begins to dawn, and the night-guards are dispersing—is effective and pretty; but much more should (and could easily) have been done with it. The dialogue, in recitative, between Eli and Samuel, becomes uncommonly prosy, after such a quantity of soft and shapeless music. The repetition, here—when Samuel discloses to Eli the denunciation of the Lord against the High Priest and his house—of the same chain of enharmonic changes, with holding notes for the voice, while the bass descends in semitones and the harmony shifts four times a bar, which accompanies the prophecy of the man of God, in Part I. (page 86), may be poetically just; but, on the other hand, it is painfully unwelcome. We can scarcely say, with propriety, that the passage is *transposed* a tone for Samuel, since, no matter on what pitch it sets out, it is definitely never in any key. Mr. Costa seems to be enchanted with this enharmonic puzzle; but it is our duty to admonish him that whatever else it may be, it is not music.

(To be continued.)

ALGIERS, 3rd April.—The "season" is now at its zenith. In honour of the birth of an Imperial Prince a grand representation was given at the theatre. *Les Jeunes Gens* was the opening piece, followed by Grisar's comic opera, *Bon soir, Monsieur Pantalon*. MM. Bassan, Lucien Bourgeois, Mad. Michon, Mdle. Lenormand, and Mdle. Barault were the executants. *L'Etoile du Nord* has been twice performed with great success—Mad. Ménéhant in Catherine, and M. Vila in Peter. The opera has been produced with splendour. A concert, given by M. Bache, a young English pianist and composer, has been one of the features of the musical season. It took place in the *foyer* of the theatre, which, however, makes but an indifferent concert-room, the architect not having thought much about acoustic effects when he built it. Notwithstanding this, M. Bache succeeded in producing a highly favourable impression both as pianist and as a composer. The concert was very agreeable and the programme not too long. The *Akhbar*, the principal journal in Algiers, says "Mr. Bache has neither long hair, large hands, nor long fingers; he wears nothing eccentric; his manner is quiet and gentlemanly, and his playing like himself: what he appears to possess above all, is delicacy of expression and elegance of phrasing, qualities, without which music degenerates into noise. M. Bache played, among other pieces, an *andante* and *rondo polonaise* of his own composition. The principal artists who assisted were M. Salvador Daniel (violin) and M. Luce (violin-cello), who played, with M. Bache, Beethoven's trio in E flat, and M. Pequeur, *fils* (clarinet), as instrumentalists; and Madlle. Barault, and MM. Vila and Betout, as vocalists. M. Bache has made a decided impression in Algiers.

AMERICA.—At New York, by our last advices, the operatic company had returned from Boston to the academy in Fourteenth-street, excepting Mad. Nantier Didice, who had left for England, her place being supplied by Miss Adelaide Phillips, who appears to have succeeded in *contralto* parts, more especially in that of Azucena in *Il Trovatore*. Herr Gottschalk continues his piano-forte *soirées*. A German opera troupe was expected to commence a series of performances at New York. The manager is Herr von Berckel, who had arrived from Germany with two of his *prime donne*. Mdle. Sara Felix, sister to Mdle. Rachel, was giving musical *soirées* at Charleston and other towns. Several actresses in the United States had abandoned the stage, and were reading Longfellow's *Hiawatha* in public, costumed as Indian girls, with signal success.

LISZT, BERLIOZ, AND LITTOFF.

(Translated from the "Freischutz.")

In Weimar, the head-quarters of the Music of the Future, during the sojourn of Mr. Littolf (from Brunswick) and M. Berlioz, who had come to direct his opera of *Benvenuto Cellini*, a most delicious scene lately took place. We will give it on the authority of a most credible eye-witness, because, harmless as regards persons, it can injure no one by being published, and is an anecdote characteristic of the musical tendency of the age. Liszt had called a rehearsal of Richard Wagner's opera of *Lohengrin*; MM. Littolf and Berlioz were naturally present in the theatre, in order, as Liszt of course imagined, to exhaust themselves in ecstasy at the immortal work. But, contrary to all expectation, they were fearfully bored by the tone-pictures of the Chief of the Future, and left a considerable time before the conclusion of the rehearsal, for the purpose of restoring, in the hotel where Littolf lodged, their jaded spirits, in another and a more material way. After the rehearsal, Liszt makes his appearance, according to agreement, to fetch the two gentlemen to dinner. A discussion immediately springs up about Wagner's works; neither Berlioz nor Littolf, and especially the latter, conceals his unfavourable opinion of Wagner, so that Liszt, whose enthusiasm was deeply hurt, leaves his invited guests and the hotel, terribly in anger, with the words: "He stands higher than either of you." Thereupon, Littolf takes a valuable cane he had intended as a present for Liszt, and, full of artistic wrath, breaks it into two pieces, and he throws them at the feet of the long-haired Lisztiles present, who had turned very pale, exclaiming, as he does so, "Just as I break this cane, do I, from this time forth, break with all your party." After saying this, he immediately sends for a hair-cutter, and has his hair, which he had before accidentally worn long, cut short, "in order that I may not be taken for a partisan of the Liszt faction, and their artistic tendency."

THE NATIONAL GALLERY—SIR C. EASTLAKE'S PURCHASES.

To the Editor of the Musical World.

(Continued from page 227.)

PURCHASES MADE DURING SIR C. EASTLAKE'S TRUSTEESHIP.

SIR.—4. "The Painter's Own Portrait," Rembrandt, purchased in July, 1851; cost £430 10s. An inferior and much-damaged work, by a master, of whom fine and well-preserved examples are frequently on sale.

Responsibility.—Sir C. Eastlake bid in person for this picture.

5. "The Tribute Money"—ascribed to Titian. Purchased in May, 1851; cost £2,604, and £9 8s. 2d. for carriage from Paris. Ignoble in character, and spurious. A scandalous purchase.

Responsibility.—At pages 45, 46, and 47 of the Minutes of the Trustees of 1847-52, we find Sir C. Eastlake, "Resolving, that the following pictures from the collections of M. Callot and Marshal Soult, about to be sold at Paris, would be a most advantageous addition to the National Gallery, and conducive of benefit to art in England, and that the prices affixed are sums which it would be prudent to offer. Titian, 'The Tribute Money,' from £2,500 to £3,000; Palma Vecchio, 'The Marriage of St. Catherine,' from £1,000 to £1,500. And that the authority of the Treasury be asked to employ Mr. William Woodburn to make a purchase of these pictures at a price not exceeding £4,500." On the 17th of May, Sir C. Eastlake "Resolves, that he wishes to repeat his instructions to Mr. Woodburn to bid as far as £3,000, if necessary, for 'The Tribute Money,' and to bid £1,500, if necessary, for 'The Palma Vecchio,' and he desires further to explain, that should Mr. Woodburn be able to secure 'The Tribute Money,' for less than £3,000, he may venture to bid whatever surplus out of the £4,500 he may have left for the Palma Vecchio."

Again, on the 7th of June, after their arrival at the Gallery, Sir C. Eastlake, "having had the Titian and Palma Vecchio under his inspection and consideration, resolves, that these pictures be brought before the public without loss time." He

"resolves further, that his thanks be conveyed to Mr. Woodburn for his attention to his wishes with respect to the purchases of pictures he has made for him at Paris." But Sir C. Eastlake's approval of Mr. Woodburn and praise, after "consideration," of two pictures which were to be most advantageous "additions to the National Gallery, and conducive of benefit to art in England," were to undergo a modification.

On the 17th of June, 1853, one year and ten days subsequent to his "Thanks to Mr. Woodburn," he says to the committee, in reply to questions 6,214-9-25—"I consider that the result of the Paris purchase was not satisfactory; I venture to entertain doubts as to Mr. Woodburn's judgment; I should suppose it not likely that Mr. Woodburn will be employed on a similar mission again. If you ask me whether I think the Palma Vecchio worthy of a place in the national collection, I say, decidedly not." The satisfactory "Titian," then, is "not satisfactory." The "Palma Vecchio" has been condemned as too bad for exhibition.

6. "A Franciscan Monk," Zurbaran. Purchased in May, 1853; cost £265.—An ill-favoured and much damaged picture, by a second rate master of an inferior school. Utterly unfit for study.

7. "The Adoration of the Shepherds," ascribed to Velasquez. Purchased in May, 1853; cost £2,050.—One of the tamest and most unpleasant specimens of the master—if by Velasquez—that could have been selected; useful only as a beacon for what to avoid.

Responsibility for the last two purchases—"Purchased at the request of the trustees." (Min. of Trustees, 1853-5, p. 2.) uttered dissent from Sir C. Eastlake.

8. "Madonna and Child," ascribed to Pacchiarotto. Purchased in June, 1854; cost £92 8s.—A feeble common-place work, and a libel on the Siennese painter, to whom it is ascribed.

9. "Bust Portrait of a Senator," ascribed to A. Durer. Purchased in June, 1854; cost £147.—A damaged and feeble picture.

Responsibility for the last two purchases—"Read a letter from Sir C. Eastlake to Lord Overstone (Min. of Trustees of 1853-5, p. 19), recommending, as a desirable acquisition for the National Gallery, the Albert Durer, the Pacchiarotto," &c.

WILLIAM CONINGHAM.

Kemp Town.

(To be continued.)

WAKEFIELD.—Madame Goldschmidt-Lind's concert in the Exchange Buildings was attended by all the *élite* of the town and neighbouring county. The boys of the Grammar School were given free entry by direction of Mad. Goldschmidt. The pieces sung by the "Nightingale" were a *preghiera* by Weber, a *scena* and *aria* of Bellini, Meyerbeer's "Quando lascia la Normandia," "The Bird Song," by Taubert, a Swedish melody, and "John Anderson my Jo," all of which were enthusiastically applauded. M. Goldschmidt played a trio of Beethoven's in conjunction with Herr Ernst and Sig. Piatti, and a *Tarantella* by Thalberg, in a way that entitles him to rank among the first pianists. Herr Ernst and Sig. Piatti both played solos with eminent success. Mr. Weiss sang some songs, accompanied on the pianoforte by Herr Wilhelm Ganz.

SHEFFIELD.—Mendelssohn's oratorio of *Elijah* was performed on the 27th ult., under the direction of Mr. Butterworth. The principal vocalists were Madame Rudersdorff, Mrs. Loeckey, Miss Seale, Miss Burdekin, Mrs. Jessop, Mr. Loeckey, and Mr. Butterworth. The band comprised upwards of forty, and the chorus of sixty. M. P. Phillips presided at the organ, and Mr. Henry Smith was the conductor. The attendance was large and the oratorio gave evident satisfaction.

DRESDEN.—Madlle. Michál, the Swedish *prima donna*, has appeared with success in *Robert le Diable*, and *Die Zauberflöte*.

AN EMBARRASSING DEMAND.—We see there is a new song by Balfe called *The First Kiss*. Is there not some degree of danger in such a title? For instance, what would a shopman think, and how would he behave, if a pretty young lady went up to him and smilingly said, "If you please, sir, I want you to give me *The First Kiss*."—Punch.

THE MUSICAL WORLD.

LONDON, SATURDAY, APRIL 19TH, 1856.

In spite of puritanical convocations, Exeter-hall homilies, and sanctified deputations, the band is allowed to continue its performance this year at Kensington Gardens. Who can forget the outcry raised last autumn, when, for the first time, the musicians of the First Life Guards assembled within the precincts of the Gardens and on the verge of the Park, and, in the presence of some half-a-hundred thousand spectators, broke the Sabbath silence which had been imposed upon all music but that of the birds in this great metropolis for a longer time than even tradition records. Did not the howl throughout the three kingdoms, and in Scotland more especially—the Presbytery being avowedly opposed to recreation of any kind—excite the utmost indignation? Was not a petition sent up from Edinburgh, praying against the desecration of the Sunday; and entreating Her Majesty and the two houses of Parliament not to imperil the safety of the country by the blowing of clariens, the braying of trumpets, the tinkling of cymbals, and other abominations on the Sabbath? Common sense, however, was too much for rampant bigotry, and London was saved from being over-ridden, like Edinburgh and Glasgow, by intolerance and fanaticism. Why were the applicants more anxious for the salvation of the metropolis than for that of provincial towns? Why wink at the Sunday desecration on Windsor Terrace, and yet fulminate against it in Kensington Gardens? Can that be harmless in Berks which is dangerous in Middlesex; or is virtue so universal in London that its preservation should be of greater importance than in Chatham? The "Saints" must have regarded London as their special city, assigned and bequeathed to them, with power to rescue it from the hands of the Evil One. "The band on a Sunday"—they exclaimed—"is an offence to Heaven!"

We have nothing to say in favour of the performances, which are not of the most edifying character; but the sight of fifty thousand people behaving with perfect decorum, enjoying the beauty of the scenery, inhaling the fresh air, delighted with the trees and the flowers, and attracted, if not absolutely charmed, by the music, must have been acceptable to any but a downright bigot. "If you stop the music," argued Sir Benjamin Hall, "why allow skating on a Sunday?" This was a clencher. We should like to see the police interfering with the public exercise on the Serpentine in frosty weather, or the amusements of the Skating Club on a Sunday. *Punch* was still more to the point, when he urged the "Saints" to arrest the singing of the birds. The House of Commons is not ruled like Exeter Hall, or Sunday, instead of being a day for recruiting mind and body, would be turned into a day of humiliation and fasting, of cant and humbug. Christ rose from the dead on Sunday, and these ranting puritans would make Sunday a day of mortification instead of a holiday. This was not the intention of the second commandment. The Roman Catholic religion follows, in a truer spirit, the inculcation of the divine law. After prayers on the sabbath its ministers not only sanction but enjoin innocent recreation. They drive drunkards from the tavern and bid them refresh themselves in the fields. They see no harm in cricket, no treason in a band of music. Healthful recreation is indispensable once a week, at least, to the hard-worked artisan, and the interests of religion are in no way perilled by their indulging in it.

No greater evidence exists of the reign of Common Sense in the present day than the freedom allowed to private opinion by the large majority of intelligent men. This is not the place to discuss matters of such gravity, or we might attempt to show that bigotry and superstition are tottering on their last legs, and that toleration must soon become the accepted doctrine of all true Christians.

The performances of the band of the Royal Horse Guards Blue, if Sunday last was an example of their best, were at the best very bad. The musicians can only be seen by a few and heard by a minority. The platform should be elevated, and a more extensive area railed off. Instead of one of the household bands there might be two, or three, the effect being now simply insignificant. The selection of pieces on Sunday was of the most trumpery description. We do not contend for sacred music, but for music of a higher order than mere vulgar dance-tunes, which are unworthy of the people and unsuited to the occasion. The programme on Sunday was neither better nor worse than an insult to the vast and intelligent multitude which had assembled in Kensington-Gardens.

To the Editor of the Musical World.

SIR,—The first concert of the 43rd season of the Philharmonic Society having (contrary to the expectations of many, and the hopes of some), passed off with great *éclat*, and Professor Sterndale Bennett having (*ditto—ditto*) proved himself as good a man as any of his predecessors of the *baton*, we are regaled with a sort of triumphant chorus from the *coulisses*. "Hurrah for English talent!" is now the cry of men who for years have done their utmost to oppose it. The same directors (or at least a majority of them) who treated their present conductor in so disgraceful a manner pending his dispute with Mr. Costa—where the Englishman was in the right and the Neapolitan in the wrong—are now, *capo basso*, the humble servants of Professor Bennett. Oh, Vanity Fair—Vanity Fair! Professor Bennett has succeeded, and with certain persons success is the universal sanctifier. Had he failed we should have heard quite a different tale. But some men have no faith. Cynicism is a part—a part, nay, the whole—of their nature. They are ready to burn incense at any altar; and are indifferent which they worship, Bel or Dagon, so that the god of their idolatry be uppermost.

Who has forgotten the Bennett-Costa controversy? Who does not remember the humiliation to which the best musician in England became subjected, when the best pianist in England would play a concerto of *his* composition, and nothing else? The Neapolitan conductor—then in the zenith of his glory—refused to conduct the Englishman's concerto; and the Neapolitan conductor was strongly backed by directors, although he was nothing more than what the Englishman is now—their paid servant. It may suit Mr. Anderson and "*queue*" to overlook these things as though they had never taken place; but the real friends of Professor Bennett hold them still in remembrance, and cannot cease to regret that he should have accepted office under those who once treated him with such small consideration. In the history of the Philharmonic Society the remarkable episode of Costa, Bennett, and Arabella Goddard, will always be referred to, as involving an example of flunkeyism to which few parallels can be found. To shallow thinkers it may be consoling that the directors, on the point of being overwhelmed, should have applied to

Professor Bennett to save them, and still more that Professor Bennett should have consented; but to others, who look deeper beneath the surface, it is quite the contrary. Had Professor Bennett rejected the offer there must inevitably have been a general meeting of the members, and the peccant directors would, to a man, have been sent to the right-about. Then would have been the time to step forward, and help to avert the impending dissolution of the society. Professor Bennett could have done this gracefully—like that ill-treated Cincinnati, who was persuaded, against his will, to leave the plough and save ungrateful Rome once more. Some will say—"Let by-gones be by-gones." I cannot honestly echo that sentiment, since the men whom Professor Bennett has forgiven, and whom he now obeys, are worthy neither of his pardon nor his service. He has, nevertheless, in more than one way been instrumental in lifting them out of the mire; by his talent and professional influence directly, and otherwise indirectly.

Let me explain. It is well known but that for the promised aid of Madame Jenny Lind Goldschmidt the Philharmonic Society would this season have scarcely realised any subscription. Its prestige was departed. No one cared a straw what it was going to do, or whether it ever did anything again. Under these painful circumstances Madame Goldschmidt was applied to—just as a lady might be solicited by a mendicant in the street—for alms; and she gave alms. Now, the Philharmonic Society had no more real claim upon Madame Goldschmidt than upon the Emperor of Japan. It is (as yet) no hospital, and therefore could not decently appeal to the Swedish songstress. With or without pretext, however, the petition was duly presented, by one of the directors (Mr. Anderson); and after some hesitation, Madame Goldschmidt agreed to sing. But why did she agree? I can tell you. It was because her husband—Herr Otto Goldschmidt, himself an admirable musician—entertained a high respect for the genius and talents of Professor Sterndale Bennett, who is more of a prophet in Germany than in his own country. For this reason, and for no other (I have it from the best authority—that of Herr Goldschmidt himself) Madame Jenny Lind consented to sing for the Philharmonic Society. The result is patent to all. The first advertisements made it appear as if the great artist was going to sing at several concerts during the season; and this very naturally brought in a large subscription. How the advertisements were subsequently amended (in consequence of the remonstrance of Mr. Mitchell) is equally notorious. Thus Professor Bennett has been doubly instrumental in suspending the ultimate fate of a society which, whatever it may have effected in its time, is now of no importance at all. Like a Christian, he followed the precept, and returned good for evil.

But to the chief purport of this letter. Professor Bennett is in the ascendant. Mr. Costa and his quondam adulator are not even upon speaking terms. The society has got another chance, and the watchword, of course, is now—"There is but one Philharmonic, and Bennett" (not Costa—not Wagner) "is its Prophet." I have just finished the perusal of an article in *The Daily News*, which comes straight from the bureau of the society, as many of your readers may have surmised. You will remember how this same paper, three years since, discussed the affair between Costa and Bennett. Nor can you have forgotten how Miss Arabella Goddard was warned not to think of playing Bennett's music at the Philharmonic Society—for fear she should make

a fiasco (!)—but something "classical" (as if that splendid pianoforte concerto in C minor was not "classical") instead. Call to mind these particulars and try, if you can, to reconcile them with the following account of Professor Bennett's debut in the columns of the official, and occasionally officious, journal.

"This great society, which for almost half a century has been unequalled in its influence on the progress of music, not in England alone but in every country of Europe, has entered upon its forty-third season, which promises to be a season of even more than ordinary success. This may be partly ascribed to the favourable aspect of public affairs; but it is undoubtedly owing also to the expectation entertained of a brilliant series of concerts, and to the general approbation, in the musical world, of the appointment of Professor Sterndale Bennett to the arduous and responsible post of conductor of the orchestra. It is felt that in conferring this office upon a man who stands confessedly at the head of the musicians of England—a man of genius, learning, and experience—a man, too, whose character and social position give him that influence among his brethren which is essential to efficiency in a position of this kind, the Philharmonic Society has acted wisely as well as justly. This feeling on the part of the public has been strongly and generally expressed, and has further manifested itself in the largest subscription which the society has had for many years. * * * * * When Mr. Bennett appeared in the orchestra to assume the *bâton* of command he was greeted by loud and protracted cheers from every part of the room."

There is no mincing matters here, you will allow. The whole apostrophe seems spontaneous, and is (really or affectedly) enthusiastic. But, alas!—what has become of the years 53 and 54, when Mr. Costa was the *Jupiter Tonans*, and when a mere allusion to the name of Bennett (in connection with the Philharmonic) would have brought down upon the head of the devoted critic the severe displeasure of Professor Anderson and tail? Where, too, is that gifted Richard Wagner, dug out of the snow, on this side the Alps (at a cost of nearly £60 to the Society for travelling expenses) last March, by Professor Anderson, at the recommendation of M. Sainton? What has become of Wagner—apostrophised, last season, by the *Daily News*, in much the same strain as Professor Bennett now, and Mr. Costa two years since? I take in *The Daily News*, and "file" it—also *The Spectator*; also *The Illustrated London News*; also *John Bull*—all of them very eloquent about Professor Anderson, and the Philharmonic Society. I take them in (they don't take me in) and "file" them. It is curious and interesting to look back and compare. *Sic transit gloria COSTÆ—gloria WAGNERII*, etc. *Sic non transit* (let us hope) *gloria BENNETTI*.

But this is not all. The article in *The Daily News* touches on ground still tenderer—it touches on the orchestra. Everybody is aware of the reasons that led to the secession of M. Sainton and Mr. Blagrove, the two best violins, and for some years *chefs d'attaque*. Everybody knows that it was none of their seeking, but the result of an intrigue, which, unluckily for the intriguer, recoiled upon himself. But if there are any who profess ignorance about this matter, I am in possession of a correspondence (and other materials) to enlighten them, when requisite. See how the officially officious, or officiously official, paper disposes of this grave business:—

"The orchestra was of the usual strength—eighty performers—and presented the usual array of talent. Of the 'old familiar faces' which we were accustomed to see, however, two were absent—the faces of Sainton and Blagrove. Their absence, though matter of regret, was not matter of surprise to musical people, for it has been known for some time that those gentlemen have seceded from the Philharmonic Society, and attempts have been industriously made to throw blame upon the society on that account. It is proper, therefore, to explain the cause

of their secession, which was simply this:—There is no 'leader' in an orchestra—the office being superseded by that of the conductor. But there is a 'principal violin' on whom the conductor relies for strength, firmness, and precision, in taking up every point; and the functions of the principal violin have for some years been shared by Messrs. Sainton and Blagrove. In making the arrangements of this season, the directors, in consideration of the professional talent and rank of Mr. Cooper, offered him (without any application on his part) a participation of the position of the principal violin alternately with M. Sainton and Mr. Blagrove. It was not expected that they would take umbrage at an act of fairness to a fellow artist; but they did, and threw up their places in the band, one or two others following their example. Much noise has been made about this affair, but without any reason that we can discover. The result is, that Mr. Cooper now shares the place of principal violin with Signor Sivozi, who is to assume it at the last three concerts."

The orchestra was not "of the usual strength," and did not present the "usual array of talent"—since not only were "the faces" of M. Sainton and Mr. Blagrove missing from among the violins, but "the faces" of Messrs. Dando and Alfred Mellon, the equally familiar "faces" of two excellent and practised players, whom *The Daily News* thinks it expedient to pass over, as if their loss signified nothing at all. The "attempts" which have been industriously made to throw blame upon the Society on that account" (the account of the absence of four first-rate violinists) have been made with a good object, which I much regret that our contemporary is unable (or unwilling) to appreciate. The "much noise" which "has been made about this affair," according to *The Daily News*, is "without any reason that" *The Daily News* "can discover." *The Daily News* is singularly naïf. It is also, when the turn serves, extremely sophistical. The apology for Mr. Cooper being thrust into association with M. Sainton and Mr. Blagrove, if it were not quite so childish, would be worthy of Macchiavelli.

Let us have a little fairness, and a little plain common sense. Position is won by merit and perseverance—retained by zeal and trustworthiness. In all civilised countries a position worthily acquired is, by unanimous consent, regarded with as great a respect and with as jealous an eye as property. In short, position and property are convertible terms. On what grounds, then, were M. Sainton and Mr. Blagrove each deprived of one-third of the position (the property) they had honourably earned and industriously maintained. Their case is precisely as I have stated. Grant their salaries were not to be diminished; that does not touch the question.

Rank, to them, is as much as money; and the forced obligation of sharing it with another diminishes its importance and consequently its value. No honest and straightforward Englishman would tamely put up with such an infringement of his rights; and I am charmed to find a Frenchman so deeply impregnated with English honesty and straightforwardness as M. Sainton. I have always esteemed this gentleman as a great fiddler; I shall henceforth respect him as a man (a "John Bull") no less than as an artist. The proceeding of the directorial clique was, in fact, preposterous; and Mr. Cooper would have done wisely to avoid being made the "cat's paw." If he is unaware of his inferiority as a violinist to the Frenchman and the Englishman in whose place he now officiates, I fear there can be no great hopes of his *avenir*.

We amateurs of Birmingham (yea—even of Coventry, Leamington, and Warwick) are utterly dumb-founded at these strange proceedings. As for poor little Signor Sivozi, who has allowed himself to be stuck by Professor Anderson and tail in such a cleft stick; I am truly sorry for him. He is an amiable nonentity—an inspired idiot, if I may so ex-

press myself*—and will find, to his cost, that he has weakly acceded to the propositions of the enemy.

I have not yet done, however, with your contemporary *The Daily News*, who cannot, it seems, even criticise the performance at the Philharmonic without calling in question the ability and sincerity of other reporters. I know no more ungenial policy than this. Grant that *The Daily News* is the first musical authority in this country; would it not, even then, be more dignified to steer to leeward of other penmen, and holding his own, rest satisfied? I think so; and if *The Daily News* is discreet, he will, without delay, in imitation of that immortal mariner, "Cap'n Ed'ard Cuttle," search for this maxim in the "wollum," and "when found make a note on."

I will give you a specimen of what I mean:—

"It will be seen from this programme that the society goes on in its accustomed course, disregarding the cry of 'novelty' so incessantly and so unmeaningly set up. The society, during its long existence, has generally acted on the principle of giving the best music in the best manner, and this course has always met the approbation of the subscribers. When they have found music that was good as well as new, they have given it; when they have been induced to depart from their principle, and to give music that was new without being good, they have always had cause to repent it. The public cannot hear the *chefs d'œuvre* of the great masters too often—they cannot, indeed, hear them often enough. Why should we be deprived of the works of Haydn, Mozart, Beethoven, Spohr, and Mendelssohn, for the sake of some new importation from Germany which hardly ever fails to turn out a bore? When we have another Spohr, or another Mendelssohn, the Philharmonic Society will be ready enough to perform his works."

Now, with deference, all this is mere talk—"a tinkling cymbal," as Lord Verulam has it. The "cry" complained of is not "unmeaningly set up." I love the symphonies of Mozart and Beethoven just as much as the *Daily News* can love them; and I am bold enough to entertain a conviction that I know a great deal more about them than the *Daily News*, or any other journal under the sun (you see I personify journalism). But I do not want these magnificent works hacknied and made common, for the especial profit of Professor Anderson and tail. I cannot forget that I have heard them as well played at Jullien's concerts, and for one shilling instead of one guinea—a consideration since the war. I also remember very well the loud outcry against Mendelssohn when he first took the Philharmonic subscribers by the ears; and now I need not tell you a good concert without Mendelssohn is scarcely possible. The arguments of the *Daily News* in favour of the Philharmonic are moonshine. What is the Philharmonic, after all, but a society composed for the most part of fifth-rate professors? That such a body should impertinently arrogate to itself the right of laying down the law on musical matters is really too absurd. The Society of British Musicians, with Messrs. Stephens, Graves, and "what d'ye call'm," at their head, might do so with equal reason.

I conclude with a quotation sufficiently strange as coming from the official journal of the Philharmonic Society, since it admits an *improvement on Mr. Costa*! Good Lord!—how times change, and we with them!—

"Beethoven's Symphony in A was a delightful treat. Mr. Bennett took parts of it—especially the *allegretto* and the *finale*—a little slower than Mr. Costa used to take them. This we thought, an improvement, as it conduced to the clearness of the execution."

After this Professor Sterndale Bennett may rest content. Until he also secedes from the direction of the Philharmonic

* We cannot agree with our correspondent. Signor Sivozi is neither an "amiable nonentity," nor an "inspired idiot."—ED. M. W.

Concerts he will remain the acknowledged best conductor in the universe. At the same time I sincerely hope he will carefully avoid giving any opinion whatever about the Queen's private band. It would be even less dangerous to question the fact of *El's* superiority over *Elijah*.

AN ENGLISH MUSICIAN.

Birmingham, Clarendon Hotel, April 17.

DESECRATION OF THE SABBATH.

To the Editor of the Musical World.

SIR,—I venture to address you, being informed that you exercise great influence over the musical aspirations of your fellow creatures—though, whether for good or evil, I cannot say, as I never read your paper.

On the afternoon of last Sabbath, for the first time these fifteen years, I was absent from second service at our chapel. I had a public duty to fulfil, and therefore more cheerfully neglected the private one which I owe to my Maker, hoping by this sacrifice to be the means of bringing to grace many erring mortals rashly bent upon enjoying the amusements provided for them at the hands of the Evil One.

After a light dinner, I proceeded to Hyde Park on my mission, accompanied by my youngest daughter, a girl of twelve years old. We had hardly reached the main thoroughfare when it was too plainly apparent that the Tempter's invitation had been eagerly accepted by thousands upon thousands of unhappy beings—men, women, and children.

There were fathers with babies in their arms, urchins on either side grasping at their holiday trousers, mothers caressing and even suckling their infants, young men who had evidently spent their weeks' wages in hats, cravats, and other follies, and younger girls dressed out in flaunting cheapness, all proceeding in one direction, little thinking how fast they were going to destruction. Some carried in their pockets quart bottles, which waggled backwards and forwards as if filled with ardent spirits: others stopped at stalls to swallow ginger-beer or soda-water. All were talking, laughing, flirting, drinking, and setting at nought the solemn end for which the sabbath was established. From one extremity of the new road to the other, and in every part of the park and gardens, the scene and the actors presented the same ungodly appearance.

At last I arrived, with my daughter, at the spot where the musicians were stationed, and here the crowd was denser than elsewhere. The band played a waltz (they called it the Gassier), while the eyes of the young and giddy persons about me twinkled with indecorous brightness. One dance tune after another was performed, and the feelings of those around me became more excited at every strain.

I did my best to meet the Enemy on his own ground, and distributed in every direction the supply of tract ammunition I had brought with me; but the effect was not immediately apparent. A few read the story I was circulating, which recorded all the fearful punishments mankind had suffered on account of sabbath breaking since the creation of the world, pointed out how the populations were destroyed by the Flood for neglecting to observe this day, and how Sodom and Gomorrah were consumed because public games had been instituted on the Sunday. Little attention, however, was paid to these warnings, and some even cast derision upon them, asking what sort of music would be heard in New Jerusalem, and other questions not less blasphemous and indecent. I could not endure this scoffing and debauchery longer, and shortly quitted the scene with my little girl, who, I am sorry to say, was anxious to hear another polka. For this I made her learn three tracts by heart before going to bed that night, although, poor child, she was very tired; but her soul is of more consequence than her body, both to herself and to me.

When we left Kensington gardens the sun shone on the backs of these misguided wretches, who appeared to relish the infernal music of the band, although sweltering in immoral perspiration. Sir, if your voice has any authority, raise it against this awful desecration, and help to avert the visitation which must follow

unless we amend our ways. If you can teach only one man to love and obey his Maker, it will, I am sure, be more gratifying to you than to think you have initiated a thousand into the merits of some worthless opera or symphony.

I am, Sir, your obedient servant,

Barnsbury, April 14, 1856.

A SABBATARIAN.

MADAME CARADORI is on her way to Barcelona, where she is engaged for sixteen operatic performances. She will return to London in June.

SIGNOR CAMPANA has returned to London, having spent the winter months in a professional visit to Torquay.

EYRE ARMS ASSEMBLY ROOMS.—On Monday the 31st ult., a selection from the compositions of Sir Henry Bishop was given. The principal vocalists named in the programme were Miss Birch, Mrs. Dixon, Messrs. Coward, Williams, Smith, and Buckland. Messrs. Callcott and Hawker were the accompanists. The chorus consisted of nearly fifty performers.

ROYAL PANOPTICON.—A concert of miscellaneous music was given on Monday evening. The artists were: Miss Ransford, Miss Lascelles, Madlle. Mathilde Rudersdorff, Madame Marietta, Mr. Henry Haigh, Mr. Ransford, and the Spanish Minstrels, vocalist; Mr. E. T. Chipp (organ), Mr. B. Wells (flute), Master Heinrich Werner (piano), instrumentalists. Mr. Charles Blagrove conducted. The Spanish Minstrels were encored in the Ratsplan chorus from the *Val d'Andorre*; Mr. Henry Haigh received a similar compliment in "The Flower of Ellerslie;" as did also Madame Marietta in "Una voce," a very spirited performance.

"THE FIRST KISS."—Balfé's new song is sung every evening at the Canterbury Hall, by Mr. Russell Grover, with immense effect.

HER MAJESTY'S THEATRE.

THERE is no longer any doubt about the re-opening this season of the establishment in the Haymarket. Between one and two hundred workmen have been for some time employed in renovating and decorating the interior, and it is expected that the theatre will open the first or second week in May. Although the official prospectus is not yet published, we have received from Mr. Lumley some particulars respecting the company, which will be interesting to the supporters of Her Majesty's Theatre. It was already known that Mdle. Piccolomini had been secured. Of still greater moment, we should say, is the engagement of Alboni, who, it is anticipated, will open the season on the 6th of May in her celebrated part of Cenerentola. Alboni has not sung in London for five years. Among other parts, we are informed, she will play Fides in the *Prophète*, and Azucena in *Il Trovatore*—the latter for the first time. The readers of the *Musical World* cannot fail to remember the sensation Alboni created in Meyerbeer's great opera at Paris. No doubt we shall also hear her in Rosina (*Il Barbiere*), one of her best performances, and in Zerlina (*Don Giovanni*), and Cherubino (*Le Nozze di Figaro*), two of her most finished assumptions. Alboni will be welcomed to London by all who have ears and hearts for music.

With Alboni and Piccolomini are associated, as *prime donne*, Mdme. Albertini and Mdle. Finoli. The first named lady, an Englishwoman (late Miss Aitcheson), has for many years been singing in the principal theatres of Italy with great success. Mr. Balfé and other good judges speak highly both of her singing and acting. Mdme. Albertini, who is to sustain the Cruvelli range of characters, will probably make her first appearance as Leonora in Verdi's *Trovatore*, with Alboni as Azucena. She is the wife of Sig. Beaucardé, who will be remembered as a very pleasing tenor some years ago at Her Majesty's Theatre. Sig. Beaucardé is also engaged. Of Mdle. Finoli we know nothing. A Mdle. Guidetta Rizza is promised as a *seconda donna*. Mr. Lumley's list gives us no *contralto*. Perhaps Alboni, however, may play some of her old parts. We shall be the first to rejoice at once more hearing her in Arsace (*Semiramide*), Malcolm Grème (*La Donna del Lago*), to say nothing of Maffeo Orsini (*Lucrezia Borgia*), and Pippo (*Le Gaze Ladra*).

The tenors comprise Signors Beaucardé, Salviani, and Calzolari, as principals. We have already alluded to Sig. Beaucardé. Sig. Salviani is not altogether unknown. He sang last year the part of Jean in the *Prophète* at the Pergola in Florence, for 40 nights with great success. Few of Mr. Lumley's "Old Guard" will be received with a heartier welcome than Signor Calzolari, who for several years at Her Majesty's Theatre held a high place.

The list is short of barytones and basses. Signor Benevanto, we are told, has a fine voice, and Don Giovanni is said to be one of his parts. If he can play Don Giovanni he must be an actor as well as a singer. Signor Zucconi, a *buffo*, is also named.

Mr. Lumley has not neglected the *ballet*. First on the list stands Carolina Rosati, who brings with her from the Grand Opera of Paris the new *ballet* of *Le Corsaire*, in which she has won golden opinions. Next we find Mdle. Katinka—a Russian danseuse reported "of remarkable beauty and grace." Will she verify Lord Byron's description of her namesake in Don Juan?

Katinka was a Georgian white and red,
With great blue eyes, a lovely hand and arm,
And feet so small they scarcely seemed to tread,
But rather skim the earth—

We hope so. There is in addition an Italian danseuse—Mdle. Boschetti, and a French one—Mdle. Liserieux, of whom, knowing nothing, we can say less. We are pleased to find the name of pretty Mdle. Rosa in the list.

Our readers must accept this announcement as the *avant courier* of the prospectus, not the prospectus itself, which, we are assured, will disclose further engagements of interest.

Of the conductor, of the band, of the chorus, we are told nothing. What is Mr. Balfé about, to leave us so long in darkness upon these important points?

ROYAL ITALIAN OPERA.

NOTWITHSTANDING the burning down of Covent Garden Theatre the Royal Italian Opera has opened for the season only three days later than last year. When, shortly after the conflagration, Mr. Gye announced that he would commence operations at the Lyceum on Tuesday, the 15th inst., although credit was given to him for good intentions, it was hardly believed possible that he could fulfil them. As usual, however, he has kept faith with the public. Such good use was made of the short time at disposal, that every thing was ready on the day announced. The interior of the house has been painted and redecorated. The two first tiers are now all made private boxes; a few having also been constructed on a line with the gallery, and others in the pit. The number in all is 68. The whole area of the pit within the circumference of the line of boxes—all that can be seen from the front of the house—is divided into stalls; the pit itself being driven to that part of the old one which is underneath the boxes, and contiguous to the refreshment room. This is not the most luxurious place to sit in; and it is not surprising that it was almost empty on Tuesday, while every other part of the house was full. There are about one hundred seats in the pit, while the stalls number two hundred and ten—only sixty less than at Covent Garden.

The house presents a light and elegant appearance. The decorations are quiet but tasteful. The deep crimson of the curtains is perhaps too strongly contrasted with the white and pale blue—or pale green—of the *façades* and panels. The stalls are furnished with chairs with white backs and crimson seats, the floor being covered with a carpeting of a handsome pattern. This has a particular and exclusive look. The ceiling has been cleaned, and a new chandelier supplied, which affords sufficient light without the aid of candelabra in other parts of the house. On the whole, the theatre, filled as it was on Tuesday evening by a brilliant assemblage, affords a splendid and dazzling *coup d'œil*.

Almost every season of the Royal Italian Opera has hitherto commenced with one of Rossini's operas. The preference, however, was given this year to Signor Verdi, whose *Trovatore* was found most available under the circumstances in which the management was placed. The cast, with one exception, was the

same as that of last season. The exception was Madame Nantier Didié, who supplied Madame Viardot's place as Azucena. The orchestra numbers about fifty, and even this is considered by some too numerous for the size of the house. We shall be better able to decide when we hear some opera more ingeniously instrumented than is the habit of Sig. Verdi, whose *forte* lies principally in brass. On Tuesday night the band certainly sounded too loud; the chorus were open to the same objection. This must be attributed to the peculiar construction of the theatre, which is by no means favorable to sound. The nearer the singers approach to the foot-lights, the less distinctly are they heard.

Of the performance of the *Trovatore* we have little to say. Madame Nantier Didié, without the passion and energy of her predecessor, nevertheless sang and acted the part of the Gipsy Mother with excellent judgment. We have always entertained a good opinion of the talent of Madame Didié, and this was more than justified by her Azucena. Madame Jenny Ney—whose great success at Covent Garden last year, it may be remembered, was achieved in Leonora—committed a mistake at the beginning of her performance, by singing with her utmost force, forgetting that she was in a small theatre. Leonora's first air, "Tacea la notte," more especially the cabaletta, "Di tale amor," suffered in consequence. Madame Ney, however, soon found out her error, and corrected it. From the second act to the end of the opera she sang admirably, and made a deep impression in the "Miserere," which was unanimously encored. The other encore of the evening was awarded to the air, "Il balen suo sorriso," sung by Signor Graziani, as Count de Luna, in a simple and effective manner.

Signor Tamberlik, who had only arrived in London from Calais that very morning (after an execrable passage), nevertheless sang throughout in a vigorous and admirable manner, creating a *furor* in the noisy air, "De quella pira," after which he was recalled and immensely applauded. His best performances, however, were the romance in the same scene, "Ah! si ben mio"—one of the most graceful things in the opera—and the two airs behind the scenes, especially that in the "Miserere," which for expression and pathos could hardly be surpassed. Signor Tamberlik received a hearty welcome on his entrance.

Signor Tagliafico has had the double honour of inaugurating the Royal Italian Opera at Covent Garden and at the Lyceum. He was the High Priest in *Semiramide*, when the Royal Italian Opera opened nine years since; and on Tuesday was the first to appear on the stage, as Fernando in *Il Trovatore*. In parts like that of Fernando this excellent artist has few equals. His singing is always good, and his acting careful and intelligent. In the small part of Inez, Madame Tagliafico was effective, and Signor Soldi energetic as usual in that of the soldier Ruiz.

The dresses were new and magnificent, more particularly those of Manrico, Count de Luna, and Fernando. The appointments of the soldiers were splendid, and the gipsy costumes extremely picturesque. The scenery was beautiful, and we would point to the day breaking in the gorge of the Biscayan Mountains (Act 2, Sc. 1), and the encampment of Count de Luna's troops (Act 3), as first rate specimens of Mr. Beverley's art.

The usual honours were paid to Mr. Costa on his entrance into the orchestra; but the enthusiasm wanted the warmth of "that dear old pit."

Her Majesty and Prince Albert were present, and the boxes were filled with a brilliant array of rank and fashion—such, indeed, as the annals of the Lyceum Theatre has never previously boasted.

At the termination of the opera the National Anthem was sung by the company, the solos being taken by Mdles. Jenny Ney and Marai, and Herr Formes.

Was it from accident, or design, that the predominant colours of the theatre were "red, white, and blue?" And was it intended as a *coup de théâtre*, or was it a *lapsus*, that the "drop" descended suddenly, between the two verses of Sig. Tamberlik's air, in the third act? We put this last question to Mr. A. Harris, whose exertions in getting up the opera at so short a notice entitles him to the warmest praise.

On Thursday the *Trovatore* was repeated, and to-night it will be given for the third time. On Tuesday next Madame Bosio, Signor Ronconi, and, probably, Signor Mario, will make their *entrées* in *L'Elisir d'Amore*.

It is expected that *La Gazza Ladra* will be produced next Saturday with the following cast:—Ninetta, Mad. Grisi; Pippo, Mad. Nantier Didiée; Giannetto, Sig. Mario; Fernando Villabella, Sig. Ronconi; Podesta, Sig. Lablache; and Fabrizio, Sig. Tagliafico.

PHILHARMONIC CONCERTS.

The first concert took place in the Hanover-square Rooms, on Monday last, the 14th inst. The programme was as follows:—

PART I.

Sinfonia in C minor	Mendelssohn.
Aria, "Dove sono," Mad. Clara Novello	Mozart.
Concerto in E flat, pianoforte, Mad. Clara Schumann	Beethoven.
Overture, "Don Carlos"	Macfarren.

PART II.

Sinfonia in A, No. 7	Beethoven.
Recit. and aria (Il Giuramento), Mad. Clara Novello	Mercadante.
Solo, pianoforte (17 variations sérieuses), Mad. Schumann	Mendelssohn.
Overture, "Preciosa"	Weber.

Conductor—Professor Sterndale Bennett.

"The difference between good and bad conducting"—says a contemporary—"could scarcely have been exemplified more clearly than by a comparison of the performance on Monday night with any of the concerts of last year. The symphonies were played exactly as the composers intended, without those so-denominated *new readings*, the novelty of which consists chiefly in their badness. With such a musician at hand as Professor Sterndale Bennett, the Philharmonic Society had no occasion whatever, on the voluntary secession of Mr. Costa, to send all the way to Zurich for a foreign conductor. They have paid the penalty, however, of their mistake; and if the present season reinstate them in their former position, they will have to thank their own good luck and the ability of their recently-appointed *chef d'orchestre*. Professor Bennett has not entered upon his task without finding difficulties to surmount—difficulties that might easily have been spared him. For example, the band is greatly weakened in the string department by the loss of no less than four of its best violins—M. Sainton and Mr. Blagrove, the "principals" of last year, and Messrs. Dando and Alfred Mellon, two of our most experienced and able players. These gentlemen are replaced by others far from their equals; and thus a severe blow has been administered to the efficiency of the orchestra, in what has hitherto been considered its strongest point. Taking these drawbacks into consideration, Professor Bennett may be congratulated on the result of his exertions, which was simply a better execution of the symphonies and overtures than any we have listened to since the year before last." His reception was enthusiastic; his appearance in the orchestra being the signal for a universal shout of approbation.

The *Scherzo* in Mendelssohn's symphony (an adaptation and abridgment of the *intermezzo* from the well-known *Ouverture* in E flat), was encored. The same compliment would, doubtless, have been paid to the *allegretto* of Beethoven, had that been taken a little faster, and had the concerto been a little shorter. Mr. Macfarren's overture did not go quite so well as at St. Martin's Hall.

Mad. Clara Wieck Schumann's first appearance in England was a genuine and richly earned success. Her performance of Beethoven's superb concerto was masterly and intellectual. We liked the first movement least. The slow movement and the *rondo* were inexpressibly charming—as remarkable, indeed, for original conception as for easy and graceful execution. The 17 variations of Mendelssohn were equally well played—very much, by the way, in the manner of the great composer himself. The audience were enchanted both with concerto and variations, and never was a warmer tribute of applause bestowed upon the efforts of an artist. If poor Robert Schumann could but hear of his wife's success, who knows but some good might come of it!

Madame Clara Novello was singing her best, and Mr. Nichol-

son played the *obbligato* for the *corno Inglese* in the last song famously.

The room was full. In short, the subscription this year shows well—thanks to Professor Sterndale Bennett, and that most generous and charitable of songstresses, Madame Jenny Lind Goldschmidt.

THE MUSICAL UNION.

The second "sitting," on Tuesday, was extremely interesting, but chiefly on one account—on account of Madame (Clara Wieck) Schumann. We append the programme:—

Quartet in C, No. 32. Op. 20	Haydn.
Sonata, Pianoforte, D minor, Op. 29	Beethoven.
Nonetto, in F. Op. 31	Spohr.
Solos. Pianoforte—Madame Schumann.	
1. Fantasia, "Evening," Op. 12	Schumann.
2. Two "Lieder ohne Worte"	Mendelssohn.

The quartet of Haydn, which has an admirably fugued last movement (its chief merit), was played by Messrs. H. C. Cooper, Carrodus, Hill, and Paque. This was Mr. Cooper's day of honor, since at the other "sittings" Mr. Ella informs his sitters that the energetic Bristol violinist is to play second fiddle. M. Paque made a favorable impression as violoncellist (for the first time at the Musical Union). The *nonetto* of Spohr for violin, viola, violoncello, double-bass, flute, oboe, clarinet, bassoon, and horn, one of the most graceful and ingenious compositions of the master's earlier time, was played with great effect by Messrs. Cooper, Hill, Paque, Rémusat, Barret, Lazarus, Baumann, and C. Harper.

Madame Schumann gave an original and deeply poetical reading of Beethoven's gloomy and magnificent sonata. The last movement was taken by the accomplished lady much faster than we ever heard it taken before; but her conception of its meaning was fully justified in her execution, which was admirably consistent throughout. The *lieder* of Mendelssohn were the *Allegretto Grazioso* in A (No. 6, Book 5), and the *Presto* in C (No. 4, Book 6). It would be impossible to play with more exquisite taste and refinement. The *Presto* was taken *prestissimo*, but under such delicate fingers as those of Mad. Schumann it could lose nothing. If the audience—brilliant and "distingué," even for Mr. Ella's assemblies—was not enchanted, *tant pis*; we are sorry for them.

By the way, we are glad to hear that the subscription list of the Musical Union (400) is full, and that the director has very properly declined to issue any other than half-guinea tickets during the rest of the season. Behold the reward of diligence, perseverance, and sagacity! The Musical Union is now a real institution, based upon sound principles, and therefore, as the French say—inébranlable.

ST. MARTIN'S HALL.

Mr. HULLAH's Third Orchestral Concert took place on Saturday. Mendelssohn's symphony in A (The "Italian") was the *pièce de résistance*. The *andante con moto* was deservedly encored, and was much better played than the other movements. The overtures were *Euryanthe* and *Guillaume Tell*. The performance of Beethoven's violin concerto by M. Sainton was in every respect masterly; and the hearty applause he received showed the appreciation of this fine work by the "shilling" audience of real music-lovers. M. Sainton introduced cadences of his own.

Miss Sherrington, who made her first appearance in public on this occasion, has, we believe, studied the art of singing in Holland and Belgium. She gave the *scena* of Meyerbeer, "Robert, toi que j'aime," with more than ordinary feeling. She was deservedly encored. Her phrasing was good, and her cadences well rounded and finished. At the same time, a tendency to ultra-expression (the prevailing fault of the French school) was observable. Miss Sherrington has a beautiful

* Miss Sherrington appeared at a concert of the Amateur Musical Society previously, but we can hardly call it, professionally, an "appearance in public."

soprano voice, and may be pronounced an acquisition to our concert rooms. Her delivery of the *cavatina* from the *Sonnambula*, "Come per me sereno," was, nevertheless, by no means equal to her previous essay. The florid passages of the Italian style not being, apparently, in her line. Nervousness marred her efforts considerably.

Mr. Sims Reeves was the other vocalist. He is an immense favourite at St. Martin's Hall. The audience encored both his songs—a recitative and air from Gluck's *Iphigénie en Tauride*, and Balfe's new setting of Longfellow's serenade, "Good night." The first encore was extraordinary, since this *scena* is one of Gluck's longest and most serious compositions. The last was more intelligible, Mr. Balfe's song being spontaneous, full of melody, and thoroughly imbued with the spirit of the poetry. Mr. Sims Reeves sang it *con amore*, and it suits his voice to perfection.

The hall was very full. Mr. Hullah conducted as usual. An oratorio, called *Jephtha and his Daughter*, the music by Herr Reinthaler of Cologne, which has been for some time in preparation, was produced on Wednesday night, but in so unsatisfactory a manner that we cannot undertake to offer any opinion as to its merits. There was a crowded room; two of the pieces (sung by Madame Novello) were encored; and the composer was called for at the end. So far so well. Still better, however, and more to the advantage of Herr Reinthaler, would have been a performance sufficiently clear and effective to render his music intelligible. New compositions of so important a character ought not to be lightly undertaken. They should either be studied with the utmost care or abandoned for something more easy and familiar.

ST. JAMES'S THEATRE.—The performance that we mentioned in our last week's publication, was to take place for the "benefit of a literary friend" came off on Wednesday evening before a full and fashionable audience. We trust the result, in a pecuniary point of view, has turned out to the satisfaction of all interested in the event. The play of *Othello* was very well acted, considering the difficulties to be overcome by a party of amateurs. Dr. Joy, in the part of the "Moor," got through his arduous task with ability and Mr. Markwell in Iago was as "honest" in outward appearance as tradition required. Several of the Soliloquies he delivered with "emphasis and discretion," and the applause his friends bestowed upon his efforts was "honestly" earned. Miss Grosvenor, a professional lady, was the Desdemona, and the rest of the characters were respectably "got through," chiefly by amateurs. At the end of the play the principal performers were recalled to receive the applause of their friends. The concert, which followed, was very successful; Madame Gassier and Miss Vinning were the "Stars," among the vocalists, and Mdle. D'Herbil, the young Spaniard, pleased the audience by her performance on the pianoforte. Mr. Frank Mori and Signor Fossi presided at the pianoforte as an accompaniment with their usual ability. The entertainments concluded with some scenes acted by Miss P. Horton, from her "Popular Illustrations." The orchestra was under the direction of Mr. Alfred Mellon.

GHEENT.—M. Lefebure-Wély, the Parisian organist, has played twice in the church of St. Nicolas.

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